A 22-YEAR FLUKE: CREATORS CREATING COMMUNITY

ATHENS, GA.'S
FLUKE MINI COMIX AND ZINE FESTIVAL
AND ZINE, COMIX, PRINT, & MUSIC CULTURE
FROM 2002-2024

FOR PATRICK, FOREVER.

Dean, Patrick, 1976-2021

UF Dean, Patrick Lee, 1976-2021

MOST PEOPLE
are familiar with FLUKE as it
currently exists, and are familiar
with the comix and zine creators
above who have been a HUGE part of
the scene, and making it sustainable.

Since 2002, FLUKE has made it possible for HUNDREDS of print creators to exhibit their work and build community without the predatory consumerism of big comic conventions (e.g., NYC's ComicCon is run by Reed-Elsevier).
They are a FUNDAMENTAL and LONGSTANDING element of the FLUKE community, but won't be the focus of this presentation.

Jer Alford
Brittani Andrews
M. Anteau
Colette Arrand
Duane Ballenger
Lydian Brambila
Wes Brooks
Box Brown
James Burns
John Cadenhead
John Caldwell
J. Chris Campbell
Anderson Carman
Greg Carter
Adam Casey
Hart Chamberlin
Michele Chidester
Justin Colussy-Estes
Shawn Daughhetee
Eleanor Davis
Eloise Dean
Julian Dean
Catie Donnelly
Henry Eudy
Celia Favorite
J. Caleb Faw
Brett Garrett
Lee Gatlin
Erin Gladstone
Meg Golding
Angie Grass
Julia Hagerty
Tyler Hardin
Logan Hendry
Scott Hensel
David Hill
Cleonique Hilsaca
Holy Demon Army Distro
Jason Horn
Lindsey Jacob
Abby Kacen
Alexander Knowlton
Missy Kulik
Kelly Latham
Jackie Lewis
David Mack
Rebecca Michaud
Jordan Fitch Mooney
Josh Nickerson
Andrew Peña
Jerrod Landon Porter
Lance Raber
Patrick Rooks
Tim Root
Jorge Santiago
Amanda Semler
Joshua Ray Stephens
Shadonna Talluto
Tittybats
Rich Tommaso
Mayday Trippe
Klon Waldrip
Drew Weing
Joey Weiser
Alyx White
Billy J. Wright

some FLUKE EXHIBITORS/community since 2014
372 exhibitors in all

FLUKE STATS: FLUKE'S IMPACT on ATHENS PRINT & MUSIC CULTURE SINCE 2002

FLUKE's Impact on Athens Print Culture, 2002-2024	
New titles represented by Bizarro-Wuxtry	ca. 1200
New artists represented by Bizarro-Wuxtry	ca. 600
Printed FLUKE Anthologies since 2002	5
Sponsors 2013-2024	16
Artists/publishers/creators 2013-2024	380
FLUKE music playlists 2016-2024	7
Curated songs in FLUKE playlists 2016-2024	1099
FLUKE poster designers 2022-2024	20
1-inch visitor buttons designed/punched/assembled, 2002-2024	400/8400
Square exhibitor button designs designed/punched/assembled, 2002-2024	400/8400
FLUKE-related stickers	TBD/crowdsourcing work to come

"Every small press or regional art scene needs a person (preferably several) who works as a supporter and has created a third place to foster a movement larger than its disparate parts...

These are the people who have plenty of day-to-day work yet find time to introduce artists to each other, to gallery owners, and to their fans.

They make weird stickers and mini-comics and band fliers for fun. They create communities that put together/assist at small press festivals [like Robert Newsome does] with Athens' own FLUKE.

They do a thousand mundane things that result in art and stories being put in front of the people that might appreciate it. Each of these people have strong artistic preferences and interests of their own, yet they are able to see value in art that is not personally to their tastes.

Devlin Thompson has a distinct aesthetic (and is not shy about what he does not like), yet he can spend quality time with a tween who has drawn their first shaky comics work.

...Devlin is the closest to a fine artist himself, yet he is more likely to promote a '60s teen comic artist or a local cartoonist than his own work. He connects artists and art aficionados with their predecessors and encourages their creative and intellectual growth. Bizarro-Wuxtry gives them a place to find and sell and share their work.

This is how a scene is made that can last decades.

Enjoy it while you can, Athens."

"THIS IS HOW A SCENE IS MADE THAT CAN LAST DECADES. ENJOY IT WHILE YOU CAN, ATHENS."

-KRISTINE ANSTINE

Major account sales manager, Microcosm Press with 25 years at Last Gasp and Comic Relief

HE HAS KEPT IT ALL GOING.

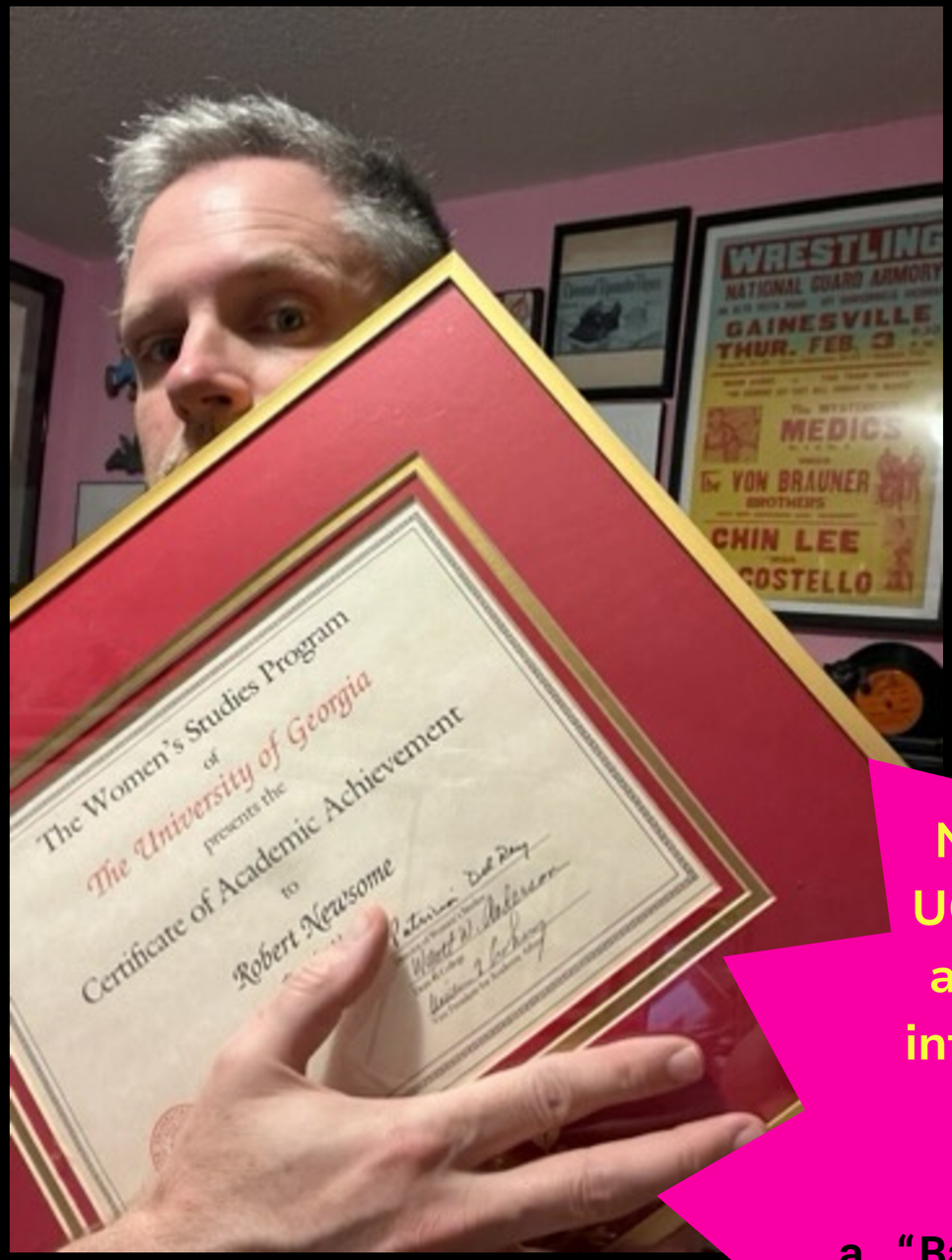
FOR THE LONG HAUL.

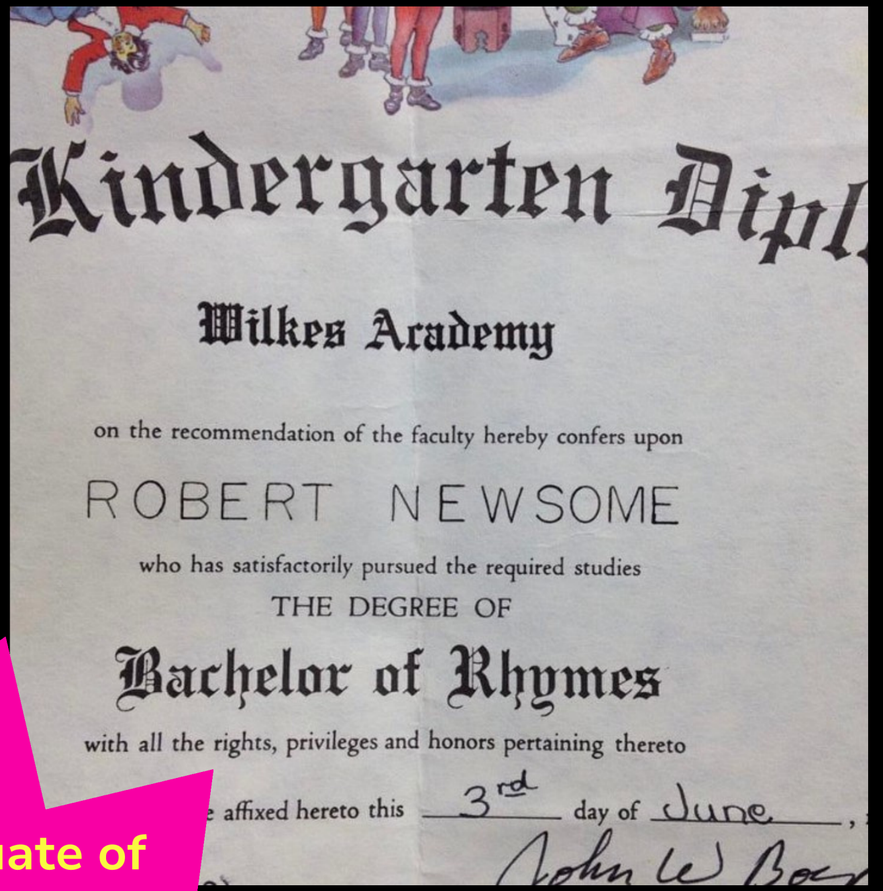
FOR THE COMMUNITY.

Burying the lede with Mr. Biscuits

Newsome, Robert, 1974-

UF Newsome, Robert Leon, 1974-
Ledbetter, Clovis
Tarleton, George
@secondperiod





Kindergarten Dipl

Wilkes Academy

on the recommendation of the faculty hereby confers upon

ROBERT NEWSOME

who has satisfactorily pursued the required studies

THE DEGREE OF

Bachelor of Rhymes

with all the rights, privileges and honors pertaining thereto

e affixed hereto this 3rd day of June,

John W Boo

Newsome is a 1996 graduate of UGA's Women's Studies program and has centered inclusivity and intersectionality with FLUKE since its inception.

In addition to being a "Bachelor of Rhymes" certified by Wilkes Academy (Wilkes County, Ga.)

ACCESSIBILITY:

WE.
JAM.
ECONO.

Newsome has run FLUKE like a tight all-ages punk show for 20 years, 19 with Patrick Dean (1976-2021).

Unlike commercial comic conventions, FLUKE has always offered a grassroots platform for independent creators while rejecting the corporate trappings of most mainstream conventions.

With affordable attendee/exhibitor fees (never more than $5; usually $2) and a community-driven ethos, FLUKE has fostered a culture of inclusivity and support for independent artists and creators who work in genres based in illustration and print.

EARLY FLUKE (2002-2004):

“One of the early criticisms of FLUKE was that it’s a ‘glorified ‘zine swap.’

I think this came from a person who was used to tabling at larger conventions and craft fairs.

We’ve never publicly identified the person who wrote this because we don’t want to shame them, but we took that criticism and made it sort of an unofficial motto because that’s the best description of what we want FLUKE to be.”

-Robert Newsome, FLUKE Mini-Comics & Zine Festival director and co-founder

Sam Henderson is One Of The Comics Celebrities Descending On Athens For FLUKE

Sam Henderson is one of the funniest people alive. This is the truth. The first comic that I ever had to actually put down because I was laughing too hard was the third collection of his work, *The Magic Whistle Blows*. Currently living in Los Angeles, Sam has been making comics for at least the past 25 years or so. If you've never seen his work, or if you'd like to see more of it, pick up an issue of Nickelodeon Magazine, buy an issue of *The Magic Whistle* (published by Alternative Comics), log on to www.serializer.net, or just come to Tasty World on Saturday, Jan. 31, where Sam and Alternative Comics founder Jeff Mason will be special guests at the third annual FLUKE Mini-Comics Festival. Sam was nice enough to answer a few questions over the phone while he was working on the new issue of *The Magic Whistle* (due out in late February).

Flagpole: *The most obvious question first, I guess... but can you give a short history of how you started and your work so far?*

Sam Henderson: Well, I've just been drawing stupid cartoons all my life and went to art school and came out with no marketable skills, so I ended up being stuck doing it. Luckily, I've been able to keep afloat.

FP: *Your first comics were self-published. How long have you been doing The Magic Whistle, and how long has it been published by Alternative Comics?*

SH: I've been self publishing *The Magic Whistle* since 1993, but before that I was doing mini-comics in one form or another since 1980, when I was in the fifth grade. I did a comic in elementary school, and then my friend Bobby Weiss and I, in junior high, published a comic called *Captain Spazz*, which we did until I went to college.

FP: *So, while you were self-publishing your mini comics, the first collection of your work* Oh, That Monroe *was published...*

SH: Right, through Wow Cool, which is, as far as I know, defunct. That was a company started by a college friend. That book was originally self-published in a different version, and we put it together in a different format for the paperback. My next collection, *Humor Can Be Funny* was in 1996, and is soon to be printed again [by Alternative Comics]. The second book basically collected all the material I had done from college graduation until then.

FP: *Between the first two collections of your self-published work, your strip,* Scene But Not Heard *started appearing in* Nickelodeon Magazine. *How did that come about?*

SH: I've done that for about 10 years. I had heard that they were starting this magazine, and they were looking for comics. One of the founding editors was a cartoonist and a fan of comics herself, and started the comic book section. It quickly became a place for alternative cartoonists to publish their work.

FP: *Did your work for the magazine lead to your job as a writer for "SpongeBob SquarePants?"*

SH: Sort of. I was doing the comic for *Nickelodeon Magazine*, and I knew one of the co-creators of SpongeBob from art school, and he'd been following my work since we'd been out of touch. He gave me a call out of the blue and said that they were looking for new writers...

FP: *So you got the job, and eventually you were nominated for an Emmy Award for your writing.*

SH: Yeah, that was pretty weird. There were about 12 of us on the show who were nominated, but only about four of us showed up for the ceremony. Cheech Marin read the nominations. "The Simpsons" won, but it was a lot of fun to be there. There was a big expensive dinner, where all the plates were filled, even if no one was sitting there. All the courses were brought out to these empty chairs and then taken away. There were four of us at this huge table with places set and meals served to every seat. It was typical Hollywood excess.

FP: *Often, it seems that alternative comics artists who do work that's primarily humorous aren't necessarily given the same credit and attention as some of the more "serious" artists. Do you think this is true, since this is almost exclusively the type of material you write?*

SH: Well, I think that humor comics have sort of ended up being a subset of art comics only because they're not about superheroes. I would say that people who read serious material don't like humor comics, it's more that they're hard to write about than anything else. It's very difficult to write about why something is funny.

FP: *Right. If you have to explain why something is funny, you're probably going to lose the joke. Humor doesn't work if it's over-analyzed.*

SH: I've actually written about that in my own comics. It's just more ridiculous than anything else. When I think about the way things are written about egg-headedly, it just makes me laugh even more. One way of doing jokes is just to keep repeating something until it stops being funny, and then keep repeating it until it's funny again.

FP: *Is there anything in particular that you're working on now, aside from the next issue of* The Magic Whistle*?*

SH: I'm working with Steven Weissman on a proposal for an animated series. We're working hard on it, but I won't know how that's gonna go for a while. It's fun work. Other than that, I'm just trying to find more work out here in L.A. More work writing for TV and other media.

FP: *Your work is available along with that of several other cartoonists at serializer.net. How do you feel about the ever-increasing availability of comics on the Internet?*

SH: I think that the Internet is actually the "new mini-comics." It's cheaper to produce than Xeroxed comics, and you can get a wider audience. With [paper] mini-comics, you have to pay more to make extra copies, but on the Internet, you just pay for what you've done once, and your potential audience is unlimited. As a reader of mini-comics, I don't really like to read them on-line. I do want to try to get more of an Internet presence, though. Part of that is my own illiteracy with computers. I'd like to start learning more about that, because the Internet does make a big difference to a lot of artists.

FP: *Do you think that on-line comics will eventually take the place of ink-and-paper mini-comics?*

SH: I hope not. I view things like serializer.net as sort of a cross-promotional tool. I can sell copies of *The Magic Whistle* and get more readers through the on-line strip and also plug the website through the print version of my comic as well. If the audience for that website grows, obviously that will increase the size of the audience for my comics, as well as all the other artists on the site.

FP: *Anything you're working on that you'll have with you at FLUKE?*

SH: Well, the new issue of *The Magic Whistle* won't be out in time, since I'm actually working on the layouts for that right now, but I'll have a lot of back issues and original art and probably some other things I'll have cooked up between now and then.

Robert Newsome

WHAT: FLUKE Mini-Comics Festival
WHERE: Tasty World
WHEN: Saturday, Jan. 31, 12 noon-6 p.m.
HOW MUCH: $5

Flagpole
International Vegetarian Cuisine since 1975
Breakfast & Lunch 8am-3pm Seven Days a Week
Opposite Classic Center 491 E. Clayton Street Athens, GA 30601 549-Food

chartpak markers Sale $2.19 Retail $3.45 Through Feb. 14th the loft art supplies 269 S. Jackson St 549-9333

Five Star Day Café
Steak Salad
Shrimp Pasta
Baked Fish with Lemon Caper Sauce
Chicken Tetrazzini Casserole
BRUNCH!
Smothered Pork Chop
Roasted Pork Sandwich
229 East Broad St 706-543-8562 take-out available delivery service now available!

ROBERT NEWSOME: INFLUENCE ON THE STATEWIDE SCENE in GEORGIA

savagezinefst • Follow

savagezinefst We are excited to start sharing some of the amazing vendors who will be attending SAVAGE FST! Robert Newsome @secondperiod is one of the main show-runners of FLUKE Mini-comics & Zine festival in Athens, Georgia @flukeathens. FLUKE was actually one of our biggest inspirations for putting on an event of our own here in Savannah. We're so happy to have him and his Atomic Elbow fanzine this month. Come see us on October 21st so you can connect with him and all the other incredible visitors.

4w

Thompson, Devlin, 1968-
UF Thompson, Patrick Devlin, 1968-
Nelson Vomit, Ph.D.

[Thompson's appearances in Flagpole archivet]

Frank Zappa: Never a hippie, always a freak

Frontpage

e_flux Jul '16

BOB DYLAN
IS BOB DYLAN
TO HIM

Naughty comics thrive in downtown Athens

By [illegible]
Entertainment Writer

Wendy Whitebread the Undercover Slut reclines with a sexy snarl, flashing a police badge stuck to her crotch.

Beside her, Betty Being Bad strikes a hands-on-knees pose in her skimpy, well-filled jungle bikini, wearing a wholesome yet eager expression.

Pimply teenage hormone dreams? Videos from the bowels of Blockbuster?

Guess again.

They're the Batmans and Robins of a new generation, the taboo-shattering underground superheroes of the weird and the clinically disturbed.

And they come in clear plastic wrappers.

"Right now there is a certain trend toward sex comics," said Devlin Thompson, manager of the comics shop at Wuxtry downtown. "That's shown up over the last year."

Thompson, 22, knows all about weird stuff.

A comics artiste of the absurd himself, he's responsible for the local favorite "133 Noses" series and the critically acclaimed "Birdie Num-Nums."

Thomspon's latest project — "He Saved My Life and Forced Me to Become his Prostitute" (of the GLXSPTZL series) — promises to add a new dimension to the underground trend toward comic nakedness.

And an underground trend it is.

Many of the newer comics would be considered dirty if not downright shocking to your average thin-skinned consumer.

Tracy Stenberg/The Red and Black

Devlin Thompson: Alternative comic connoisseur

Others provide masterfully executed and generally mind-blowing art, as in "Butterscotch," which depicts oral sex between a bimbo and an invisible man.

Or they bring to light the underbelly of American culture, as in the "Betty Pages" or "Betty Being Bad," which feature photos and renderings of the 1950s bondage queen Betty Page.

of the underground comics genre, which has received a boost lately from bizarre, genious-infused comics such as "Hate" by Peter Bagge and "Eightball" by Dan Clowes.

And weird comics aren't the only tangibles of the artistic underground.

Wuxtry also has a hefty supply of "Murderers" trading cards,

killers on the front and juicy details on the back.

But for those too shy to be shocked, those not ready to take the frightening plunge into nudity, violence and the contraversion of the American Way — or those just too traditional to be seen buying dirty pictures — Thompson has boxes of copies of classics like "Spiderman" and "The Incredible

BIZARRO-WUXTRY: the salon and cultural epicenter of "naughty comics" in downtown Athens, Ga.

THE BIPPY
TALES FROM THE "HATEBALL" TOUR (PART ONE IN A SERIES OF ONE)
©1994 BY PETER BAGGE
WHILST DINING ON BURRITOS IN DOWNTOWN ATHENS, GEORGIA, "BIZARRO WUXTRY" MANAGER DEVLIN THOMPSON REGALES DAN CLOWES WITH AN AMUSING ANECDOTE...
...AND THAR' AH WUZ, HOLDIN' TH' BIPPY!
HAW! HAW! HAW!
LATER...
THAT WAS A FUNNY EXPRESSION DEVLIN USED...
WHAT EXPRESSION?
"HOLDING THE BIPPY" IS THAT SOME SOUTHERN COLLOQUIALISM FOR GETTING CAUGHT WITH YOUR PANTS DOWN OR SOMETHING?
UH... NO, I...
HUH?!? I GUESS IT COULD BE, BUT DIDN'T YOU HEAR THE WHOLE STORY?
OH MAN, IT'S A RIOT!
"ONE DAY A REPORTER FROM A LOCAL NEWSPAPER SHOWED UP AT DEVLIN'S STORE...
I THINK THIS PLACE WOULD MAKE FOR A GOOD FEATURE STORY...
GREAT! WE COULD USE THE PUBLICITY!
"THE REPORTER SCRIBBLED AWAY WHILE DEVLIN TOUTED HIS WARES"...
...NOW THIS HERE'S AN "ALBERT" DOLL—YOU KNOW, FROM THE COMIC STRIP "POGO"?
...AND THIS HERE COMIC'S CALLED "TRAILER TRASH"—PERHAPS YOUR READERS MIGHT RELATE TO IT... HEH-HEH...
UH-HUH...AND WHAT'S WITH THIS "CHERRY POPTART" COMIC?
"THEN IT WAS TIME TO TAKE THE OBLIGATORY "WACKY" PHOTO TO RUN WITH THE STORY...
Hmmmm... I'D LIKE TO WORK THAT THING INTO THE PHOTO SOMEHOW...
WHAT, THE "BIPPY"? HOLD ON, I'LL TAKE HIM DOWN...
"EVENTUALLY THE EAGERLY AWAITED FEATURE APPEARED, ONLY IT'S EDITORIAL 'FOCUS' WASN'T EXACTLY WHAT POOR OL' DEVLIN ENVISIONED...
ATHENS GUARD
FILTHY COMICS INVADE DOWNTOWN ATHENS
SMUT PEDDLER DEVLIN THOMSON SPEECH: COMICS ARE NOT FOR DECENT, NORMAL PEOPLE
...AND THERE HE WAS, LITERALLY HOLDING THE "BIPPY"!
HAW! HAW! HAW!
END
WHEN IN ATHENS, GA., VISIT THE "BIZARRO WUXTRY" (225 COLLEGE AVE) IT'S THE FUNKIEST BUSINESS ESTABLISHMENT I'VE EVER SEEN!

Peter Bagge & Dan Clowes
HATE/Ball Tour (Fantagraphics) May 10, 1993

Since 2002, FLUKE has been the brainchild of T. Edward (Todd) Bak, who authored and illustrated the comic strip "Service Industry" in Flagpole.

The festival began in response to national comic event cancellations due to the 9/11/2001 terrorist attacks, which impacted Athens comix artists.

We weren’t in NYC, but the entire nation was changing, and none of us knew what to expect. We still needed a place to show our work, and people wanted a place to see it.

SERVICE INDUSTRY
by BAK
SOMETHING NEW EVERY DAY
MANY OF THE KITCHEN SUPERVISORS I'VE WORKED UNDER HAVE OPERATED WITH POORLY-DEVELOPED CRISIS-MANAGEMENT SKILLS OR EMBARASSINGLY OBVIOUS POWER AGENDAS...
THOSE IDIOTS..
A GENUINE, NO-BULLSHIT MANAGER, MATT IS THE ANTITHESIS OF SUCH ABSURDITY.
AS A DISHWASHER, I MAY OCCUPY THE LOWEST RUNG OF THE PERSONNEL LADDER IN THE RESTAURANT, BUT AM NEVER MADE TO FEEL LIKE IT AT WORK
...THE PREP COOKS USED THESE PANS TO SUPPORT THE DOUGH BOWL THIS AFTERNOON — NOW THE PANS ARE STUCK TOGETHER!
HM
A SOLID SENSE OF MUTUAL RESPECT EXISTS BETWEEN HIM AND THE STAFF BECAUSE MATT
A RATHER LARGE-UN-HIPPY-ONCE USED THIS EXACT SCENARIO TO-UN-ILLUSTRATE THE PROPERTIES OF-UN-THERMAL EXPANSION FOR ME...
HA!
IT'S TRUE.
IS JUST THAT WAY WITH EVERYONE.
ICE IN HERE
CLONK CLONK
I KNOW PLENTY OF EDUCATED ASSHOLES WITH LESS SENSE THAN THIS HIGH SCHOOL DROP-OUT.
HE IS ALSO A PHENOMENAL DRUMMER WHO PLAYS THE WAY HE WORKS: STRAIGHT-FORWARD, TIGHT, SCHOOLED, ON TOP OF TIME
AGAIN. NO BULL SHIT.
BESIDES BEING TALENTED COOKS, MATT AND HIS GIRLFRIEND, MEG-
-HOT WATER ON THE OUTSIDE
FFOOOSSSHH
-WHO HAPPENS TO BE ANOTHER DECENT KITCHEN MANAGER —
ARE TWO OF MY FAVORITE PEOPLE.
OK - PULL
SSHUNK!
IT WILL SUFFICE TO CONFESS THAT THEY INSPIRE ME — AS FRIENDS, CO-WORKERS, INDIVIDUALS AND PARTNERS.
SO HIPPIES AREN'T COMPLETELY USELESS!
SCIENCE
-WHO WANTS SOME?
I WISH I COULD SAY AS MUCH FOR EVERYONE.

Todd Bak’s appearances in Flagpole

FLASHBACK to the EARLY AUGHTS: The scene was FAR LESS ACCOMMODATING for creators in 2001/2002 than it is now.

In 2001/2002, there was no Etsy (2005), IG (2010), or simple plug-and-play online venues to sell work, and (modern) craft fair shows and networks were just becoming established.

Galleries and publishers were still gatekeepers.

It’s a whole new world now.

Early FLUKE was as heavily influenced by the national and international book arts scene/s as it was by zines and comix.*

9/11 emergency benefit anthology for the American Red Cross

*after receiving her MFA in printmaking/ book arts from UGA in 2001, FLUKE co-founder Mandy Mastrovita served as the associate director of Nexus Press (2001-2003), a book arts press facility that produced experimental photolithographic artists' books from 1977-2003. It was a politically toxic, fraught, and sexist experience that, along with MH issues, led to her 20-year retreat from the art scene.

All's well now. She returned to making art again in 2022.

JAPANESE PRINT, MUSIC, & ART BOOK INFLUENCE [2001/2002:]

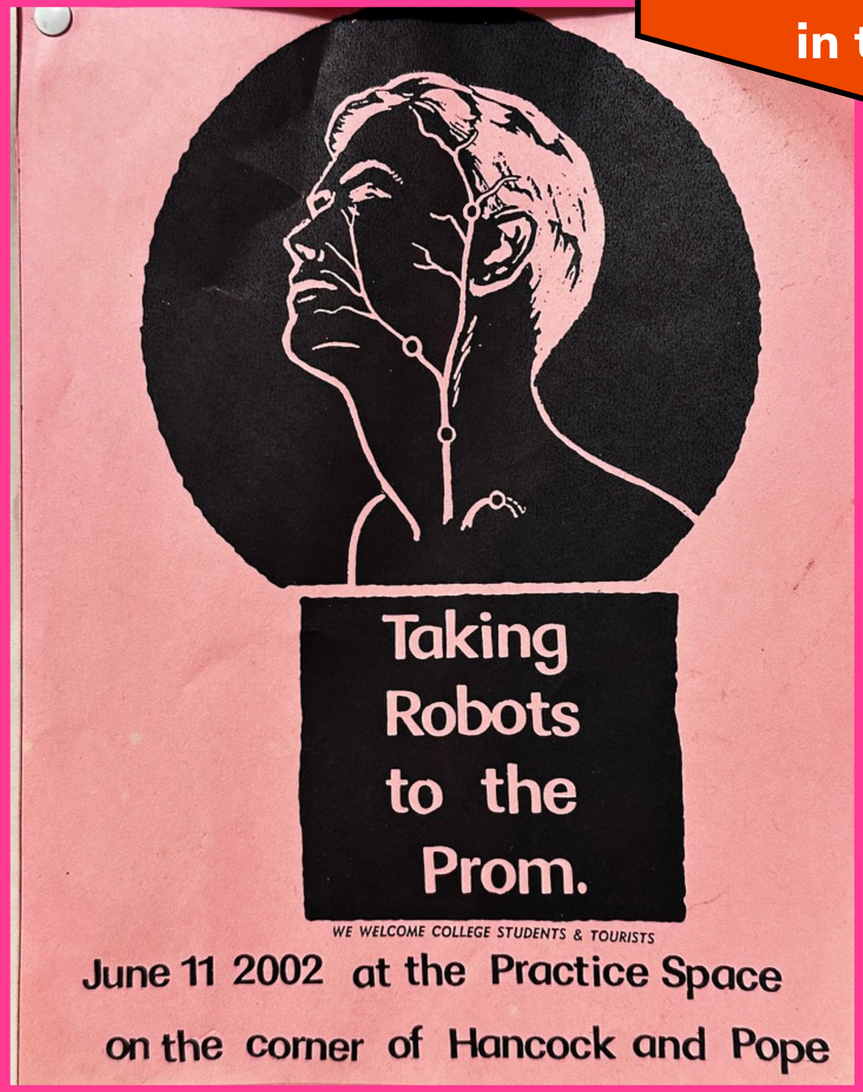
JAPANESE BOOK ARTIST SHINRO OHTAKE (WHO WORKED WITH NEXUS PRESS) VISITS UGA.

KENGO HIYOKI (PEELANDER YELLOW) performs in Athens in Peelander-Z.

Kengo hung out at our studio (Fort Awesome) and he brought this as a trade for hanging out with old manga and art books.

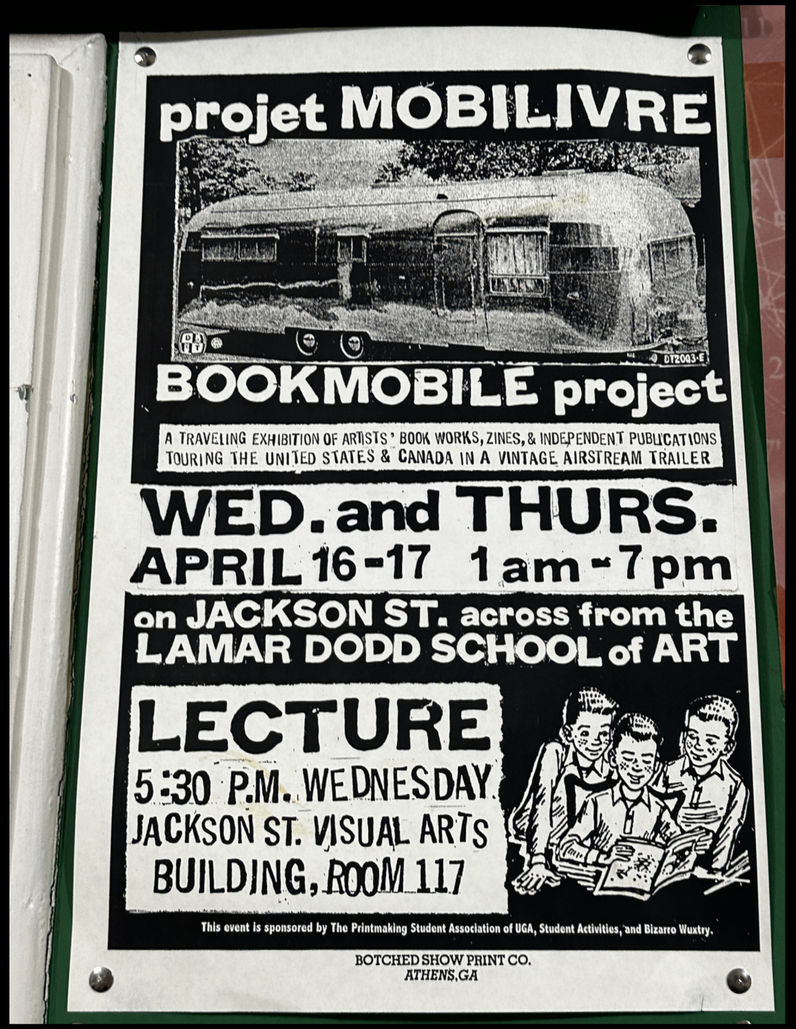
Some examples of their influence on our work in the early aughts

[Newsome]


Taking Robots to the Prom.
WE WELCOME COLLEGE STUDENTS & TOURISTS
June 11 2002 at the Practice Space
on the corner of Hancock and Pope

[Mastrovita]

PROJET MOBILIVRE/BOOKMOBILE PROJECT [2002]:


projet MOBILIVRE
BOOKMOBILE project
A TRAVELING EXHIBITION OF ARTISTS' BOOK WORKS, ZINES, & INDEPENDENT PUBLICATIONS TOURING THE UNITED STATES & CANADA IN A VINTAGE AIRSTREAM TRAILER
WED. and THURS.
APRIL 16-17 1 am - 7 pm
on JACKSON ST. across from the LAMAR DODD SCHOOL of ART
LECTURE
5:30 P.M. WEDNESDAY
JACKSON ST. VISUAL ARTS BUILDING, ROOM 117
This event is sponsored by The Printmaking Student Association of UGA, Student Activities, and Bizarro Wuxtry.
BOTCHED SHOW PRINT CO.
ATHENS,GA

We helped co-organize Bookmobile events at UGA in Athens and Eyedrum Gallery in Atlanta). Devlin Thompson designed the flier for the Athens event.

Note that *Flagpole* reported it as a "literary" rather than an "art" event.

This isn't "incorrect" but it is an example of how printed matter as art is often misunderstood.

MORE about PROJET MOBILIVRE/BOOKMOBILE PROJECT:

https://zinewiki.com/wiki/Mobilivre-Bookmobile

https://brookstakahashi.com/projects/projet-mobilivre-bookmobile-project/

LITERARY EVENTS

LOVE POEMS Visiting scholar lecture by Herbert Lindenberger includes readings of poems by Catullus, Petrarch, Shakespeare and Goethe. UGA Brumby Hall Rotunda on Wednesday Apr. 16 at 7 p.m. FREE! 542-3966.

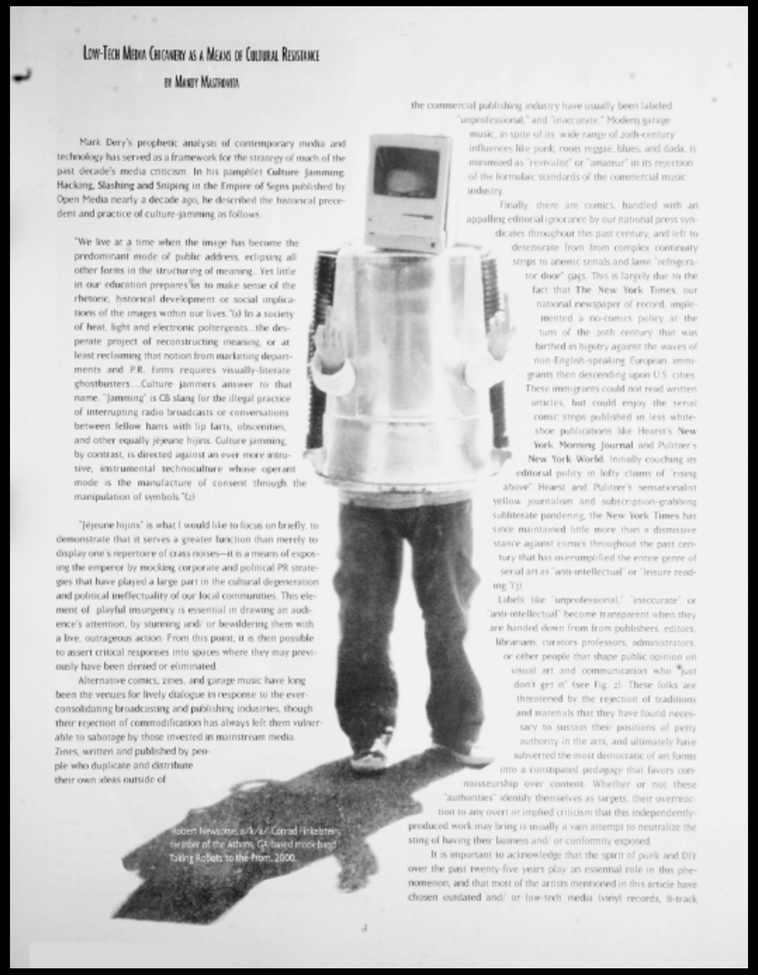
PROJET MOBILIVRE-BOOKMOBILE PROJECT A traveling exhibit of artists' book works, zines and indie publications will be making a stop in Athens this week in its vintage Airstream trailer. Sponsored by the Printmaking Student Association of UGA. Across from the Lamar Dodd School of Art on Jackson St. on Wednesday, Apr. 16 & Thursday, Apr. 17 from 11 a.m. to 7 p.m. FREE!

POETRY SLAM In celebration of National Poetry Month, the 8th annual poetry slam will be hosted by *Monkey Magazine's* David Oates. All ages are invited. Oconee County Library on Saturday, Apr. 18 at 2 p.m. FREE! 769-3950.

BOOK GROUP The Living Courageously Book Group discusses *Transitions* by William Bridges on May 1. Heather Cummings, flippingontheswitch@hotmail.com, 583-8647.

"BOOK ARTS"/ FINE ART PRINT COLLABS [2001]

(MASTROVITA x NEWSOME x THOMPSON x BAK x BRADFORD COX, MARK CALLAHAN, et. al.)



LOW-TECH MEDIA CHICANERY AS A MEANS OF CULTURAL RESISTANCE

BY MARDY MASTROVITA

Mark Dery's prophetic analysis of contemporary media and technology has served as a framework for the strategy of much of the past decade's media criticism. In his pamphlet **Culture Jamming: Hacking, Slashing and Sniping in the Empire of Signs** published by Open Media nearly a decade ago, he described the historical precedent and practice of culture-jamming as follows:

"We live at a time when the image has become the predominant mode of public address, eclipsing all other forms in the structuring of meaning. Yet little in our education prepares us to make sense of the rhetoric, historical development or social implications of the images within our lives. "(a) In a society of heat, light and electronic poltergeists...the desperate project of reconstructing meaning, or at least reclaiming that notion from marketing departments and P.R. firms requires visually-literate ghostbusters...Culture jammers answer to that name. "Jamming" is CB slang for the illegal practice of interrupting radio broadcasts or conversations between fellow hams with lip farts, obscenities, and other equally jejeune hijinx. Culture jamming, by contrast, is directed against an ever more intrusive, instrumental technoculture whose operant mode is the manufacture of consent through the manipulation of symbols."(2)

"Jejeune hijinx" is what I would like to focus on briefly, to demonstrate that it serves a greater function than merely to display one's repertoire of crass noises—it is a means of exposing the emperor by mocking corporate and political PR strategies that have played a large part in the cultural degeneration and political ineffectuality of our local communities. This element of playful insurgency is essential in drawing an audience's attention, by stunning and/ or bewildering them with a live, outrageous action. From this point, it is then possible to assert critical responses into spaces where they may previously have been denied or eliminated.

Alternative comics, zines, and garage music have long been the venues for lively dialogue in response to the ever-consolidating broadcasting and publishing industries, though their rejection of commodification has always left them vulnerable to sabotage by those invested in mainstream media. Zines, written and published by people who duplicate and distribute their own ideas outside of the commercial publishing industry have usually been labeled "unprofessional," and "inaccurate." Modern garage music, in spite of its wide range of 20th-century influences like punk, roots reggae, blues, and dada, is minimized as "revivalist" or "amateur" in its rejection of the formulaic standards of the commercial music industry.

Finally, there are comics, handled with an appalling editorial ignorance by our national press syndicates throughout the past century, and left to deteriorate from from complex continuity strips to anemic serials and lame "refrigerator door" gags. This is largely due to the fact that The New York Times, our national newspaper of record, implemented a no-comics policy at the turn of the 20th century that was birthed in bigotry against the waves of non-English-speaking European immigrants then descending upon U.S. cities. These immigrants could not read written articles, but could enjoy the serial comic strips published in less white-shoe publications like Hearst's **New York Morning Journal** and Pulitzer's **New York World**. Initially couching its editorial policy in lofty claims of "rising above" Hearst and Pulitzer's sensationalist yellow journalism and subscription-grabbing subliterate pandering, the New York Times has since maintained little more than a dismissive stance against comics throughout the past century that has oversimplified the entire genre of serial art as "anti-intellectual" or "leisure reading."(3)

Labels like "unprofessional," "inaccurate" or "anti-intellectual" become transparent when they are handed down from from publishers, editors, librarians, curators professors, administrators, or other people that shape public opinion on visual art and communication who "just don't get it" (see Fig. 2). These folks are threatened by the rejection of traditions and materials that they have found necessary to sustain their positions of petty authority in the arts, and ultimately have subverted the most democratic of art forms into a constipated pedagogy that favors connoisseurship over content. Whether or not these "authorities" identify themselves as targets, their overreaction to any overt or implied criticism that this independently-produced work may bring is usually a vain attempt to neutralize the sting of having their lasiness and/ or conformity exposed.

It is important to acknowledge that the spirit of punk and DIY over the past twenty-five years play an essential role in this phenomenon, and that most of the artists mentioned in this article have chosen outdated and/ or low-tech media (vinyl records, 8-track

Robert Newsome, a/k/a/ Conrad Finkelstein, member of the Athens, GA based mode band Talking Robots to the Prom, 2000.

"Low-Tech Media Chicanery as a Means of Cultural Resistance"
Journal of Artists Books (JAB) 16,
Fall 2001, 32 pages, printed on a Heidelberg KORD
at Nexus Press, Atlanta by Brad Freeman and Aaron Disner

Off-Register: The Sound of Print:
printed at Nexus Press/United
Record Pressing. Presented at the
Cortona International Symposium: A
Print Odyssey 2001 Cortona, Italy

Patrick Dean’s cover for the FLUKE 2011 Comics anthology

Earlier years: FLUKE ANTHOLOGIES

(FLUKE founders and collaborators printed them the first few years.

Managing BOTH the anthology AND the festival was unsustainable.

Sam Henderson's Stuff

SCARY TROPHY
When I lived in Georgia, I was at a convention called Fluke held at a bar in Athens. Devlin Thompson, the owner of this local comics shop Bizarro-Wuxtry, gave me a trophy for attending. apparently makes these out of plastic trophies a doll parts.

[Flagpole article about Sam Henderson's visit at FLUKE in January 2004]

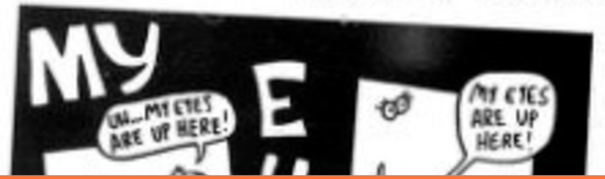
Sam Henderson is One Of The Comics Celebrities Descending On Athens For FLUKE

Sam Henderson is one of the funniest people alive. This is the truth. The first comic that I ever had to actually put down because I was laughing too hard was the third collection of his work, *The Magic Whistle Blows*. Currently living in Los Angeles, Sam has been making comics for at least the past 25 years or so. If you've never seen his work, or if you'd like to see more of it, pick up an issue of *Nickelodeon Magazine*, buy an issue of *The Magic Whistle* (published by Alternative Comics), log on to www.serializer.net, or just come to Tasty World on Saturday, Jan. 31, where Sam and Alternative Comics founder Jeff Mason [illegible] special guests at the third annual FLUKE [illegible]-Comics festival. Sam was nice [illegible]ough to answer a few questions [illegible]ver the phone while he was working [illegible] the new issue of *The Magic Whistle* [illegible] in late February).

[illegible] most obvious ques- [illegible]ut can you give [illegible]ow you started and *Nickelodeon Magazine*, and I knew one of the co-creators of SpongeBob from art school, and he'd been following my work since we'd been out of touch. He gave me a call out of the blue and said that they were looking for new writers....

FP: *So you got the job, and eventually you were nominated for an Emmy Award for your writing.*

SH: Yeah, that was pretty weird. There were about 12 of us on the show who were nominated, but only about four of us showed up for the ceremony. Cheech Marin read the nominations. "The Simpsons" won, but it was a lot of fun to be there. There was a big expensive dinner, where all the plates were filled.



Humor doesn't work if it's over-analyzed.

SH: I've actually written about that in my own comics. It's just more ridiculous than anything else. When I think about the way things are written about egg-headedly, it just makes me laugh even more. One way of doing jokes is just to keep repeating something until it stops being funny, and then keep repeating it until it's funny again.

FP: *Is there anything in particular that you're working on now, aside from the next issue of* The Magic Whistle*?*

SH: I'm working with Steven Weissman on a proposal for an animated series. We're working hard on it, but I won't know how that's gonna go for a while. It's fun work. Other than that, I'm just trying to find more work out here in L.A. More work writing for TV and other media.

FP: *Your work is available*

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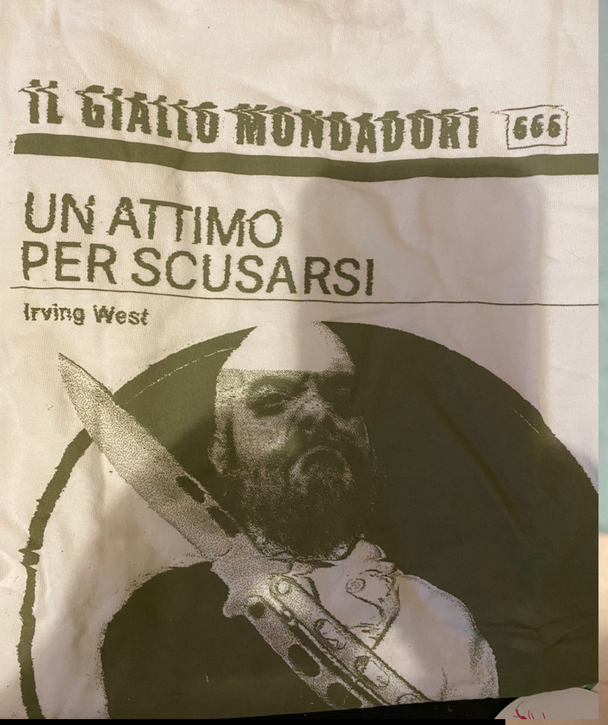
[Early FLUKE Prix de Derrière awarded to Sam Henderson in 2004 (written up in VICE magazine)]

THE LONG-HAULERS IN OUR SCENE. BEHIND THE SCENES.

2002-2024

Key figures who have hustled for FLUKE and kept the scene going for Athens' alt comix/zine/print/music creator communities.


IL GIALLO MONDADORI 666
UN ATTIMO PER SCUSARSI
Irving West

when my girlfriend talks
about professional wrestling

MILD PAIN
MILD PAIN

PUNKS
EQALTED

CREATING CONTEXTS:

MJ HAMMES as WRITER on ATHENS CULTURE

2002- 2024

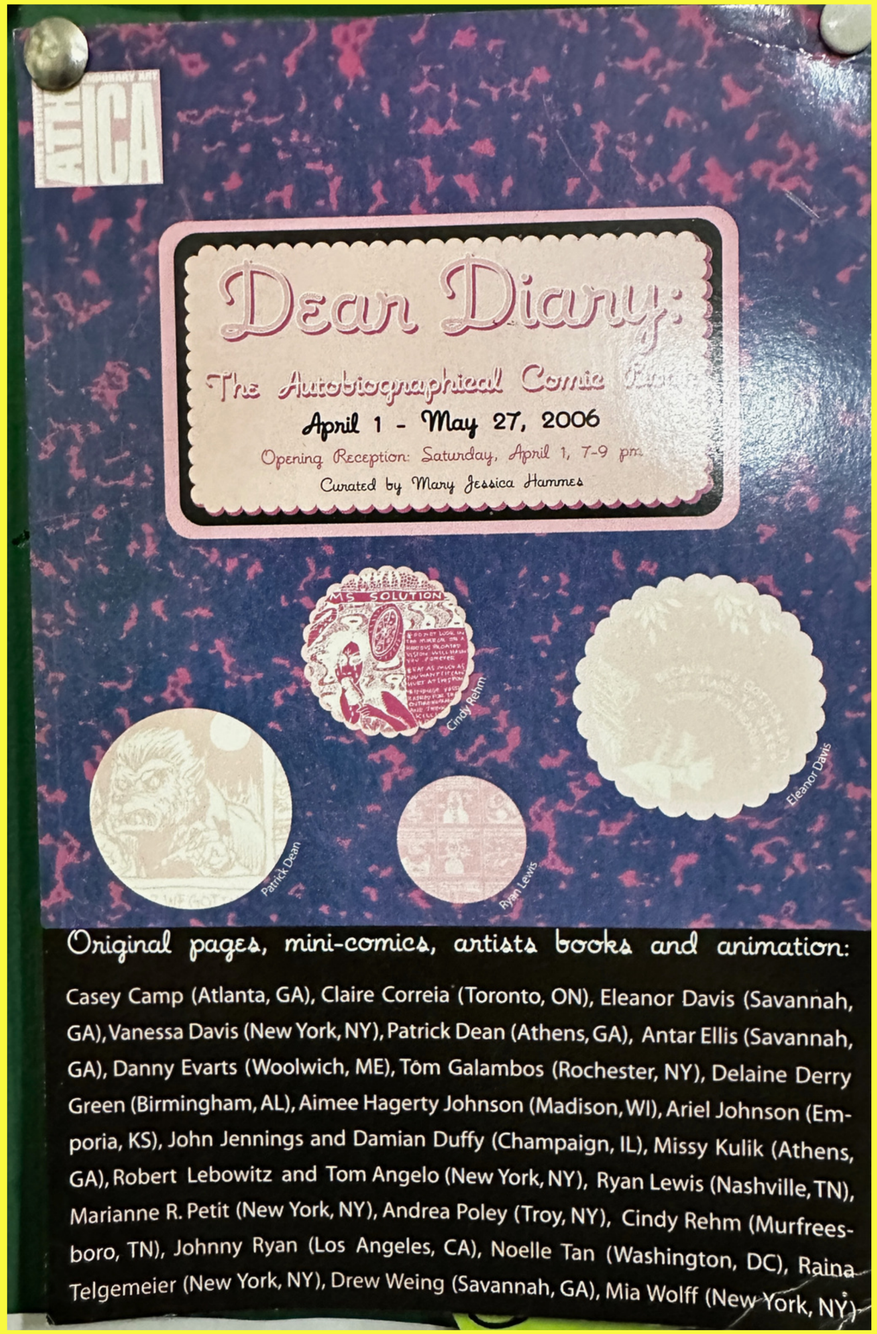
MJ Hammes' appearances in *Flagpole*

MJ Hammes' appearances in the *Red and Black*

MJ Hammes' Athens, Ga. news media appearances/coverage

MJ HAMMES as COMIX CURATOR: DEAR DIARY @ ATHICA

April 1- May 27 2006


ATHICA
Dear Diary:
The Autobiographical Comic
April 1 - May 27, 2006
Opening Reception: Saturday, April 1, 7-9 pm
Curated by Mary Jessica Hammes
MS SOLUTION
Cindy Rehm
Eleanor Davis
Patrick Dean
Ryan Lewis
Original pages, mini-comics, artists books and animation:
Casey Camp (Atlanta, GA), Claire Correia (Toronto, ON), Eleanor Davis (Savannah, GA), Vanessa Davis (New York, NY), Patrick Dean (Athens, GA), Antar Ellis (Savannah, GA), Danny Evarts (Woolwich, ME), Tom Galambos (Rochester, NY), Delaine Derry Green (Birmingham, AL), Aimee Hagerty Johnson (Madison, WI), Ariel Johnson (Emporia, KS), John Jennings and Damian Duffy (Champaign, IL), Missy Kulik (Athens, GA), Robert Lebowitz and Tom Angelo (New York, NY), Ryan Lewis (Nashville, TN), Marianne R. Petit (New York, NY), Andrea Poley (Troy, NY), Cindy Rehm (Murfreesboro, TN), Johnny Ryan (Los Angeles, CA), Noelle Tan (Washington, DC), Raina Telgemeier (New York, NY), Drew Weing (Savannah, GA), Mia Wolff (New York, NY)

CREATING CONTEXTS:

HILLARY BROWN

as WRITER on ATHENS and COMIX CULTURE: FLAGPOLE,GMoA, & THE COMICS JOURNAL

2008- 2024

Hillary Brown's appearances in *Flagpole*

Hillary Brown's appearances in The Comics Journal

CREATING CONTEXTS:

STEPH RIVERS: ARTIST/CURATOR

(ALT COMIX, ZINES, FILM,MUSIC

& VINYL RECORDS)

CREATING CONTEXTS:

MANDY MASTROVITA
FLUKE CO-FOUNDER and
PERENNIAL VOLUNTEER

(i damn sure punched buttons each year!)

LIBRARY/ARCHIVES LIASON

(but on my own time!)

VISUAL ARTIST/
ZINE CREATOR/
ART SCHOOL DILETTANTE

CREATING CONTEXTS:

MELISSA McBRIDE
WRITER/ARTIST
ALT COMIX and ZINES

CREATING CONTEXTS:

MAYDAY TRIPPE

COMIC ARTIST & ILLUSTRATOR

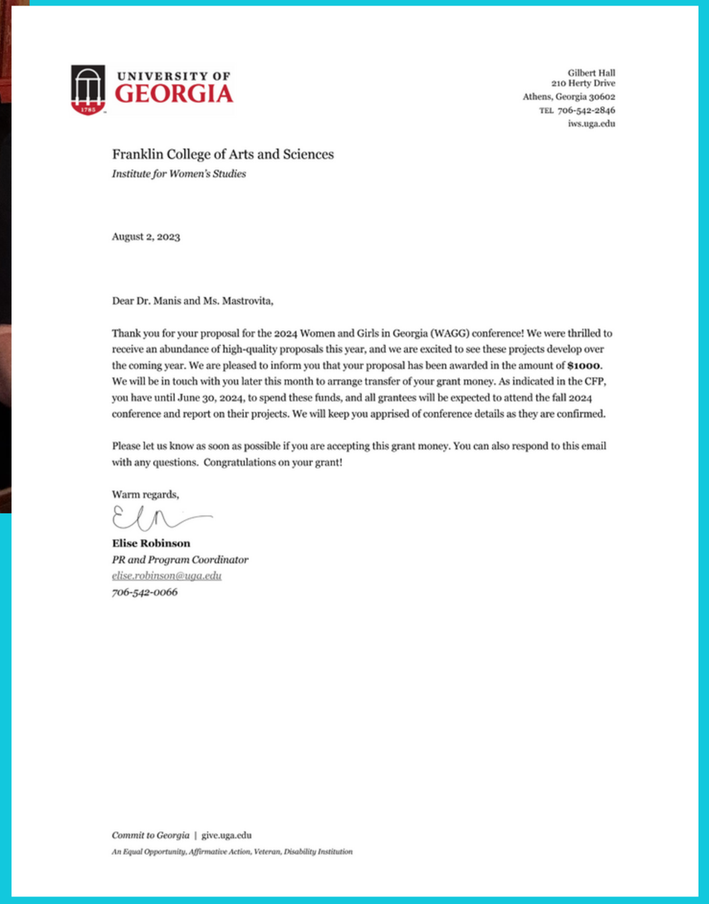
Pinch-Hitting Superstar: ELEANOR DAVIS

Easily the most-recognized of FLUKE's attendees since 2006, Eleanor has always contributed to FLUKE, to Bizarro-Wuxtry,to drawing circles, events, and articles, taking the meaning of creative community to heart.

CULTURAL STEWARDSHIP FTW :

KATHRYN MANIS x HARGRETT RARE BOOK & MANUSCRIPT LIBRARY x UGA INSTITUTE for WOMEN'S STUDIES

In 2023, Dr. Kathryn Manis applied for a grant to UGA's Franklin College of Arts and Sciences Institute for Women's Studies to record oral histories with some of the women, POCs, and LGBTQIA members of the FLUKE community. She got it!
Receiving the grant gave us the opportunity to spend some time looking through FLUKE's history.



UNIVERSITY OF GEORGIA

Gilbert Hall
210 Herty Drive
Athens, Georgia 30602
TEL 706-542-2846
iws.uga.edu

Franklin College of Arts and Sciences
Institute for Women's Studies

August 2, 2023

Dear Dr. Manis and Ms. Mastrovita,

Thank you for your proposal for the 2024 Women and Girls in Georgia (WAGG) conference! We were thrilled to receive an abundance of high-quality proposals this year, and we are excited to see these projects develop over the coming year. We are pleased to inform you that your proposal has been awarded in the amount of **$1000**. We will be in touch with you later this month to arrange transfer of your grant money. As indicated in the CFP, you have until June 30, 2024, to spend these funds, and all grantees will be expected to attend the fall 2024 conference and report on their projects. We will keep you apprised of conference details as they are confirmed.

Please let us know as soon as possible if you are accepting this grant money. You can also respond to this email with any questions. Congratulations on your grant!

Warm regards,

Elise Robinson
PR and Program Coordinator
elise.robinson@uga.edu
706-542-0066

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FLAGPOLE magazine x GEORGIA HISTORIC NEWSPAPERS x DIGITAL LIBRARY OF GEORGIA x GEORGIA PUBLIC LIBRARY SERVICE

Georgia's Virtual Library
GALILEO
An Initiative of the University System of Georgia

Digital Library of Georgia
Sharing Georgia's History & Culture Online

GEORGIA PUBLIC LIBRARY SERVICE

University Libraries
UNIVERSITY OF GEORGIA

CULTURAL STEWARDSHIP FTW:

FLAGPOLE's cultural stewardship of FLUKE has been invaluable.

First, because it has preserved the published comic strips from artists published in the paper.

Second, because it helps us restore the original FLUKE archive that was tragically lost/discarded by the library it was initially donated to.

Georgia Historic Newspapers, who began digitizing issues of *Flagpole* in 2014 in a partnership with Georgia Public Library Service(GPLS) have been absolutely critical to the reconstitution of our institutional record and memory.

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FLUKE
2003
A Small Press Comics/Zine Explosion!
Saturday January 11th, 2003 1:00pm
Tasty World 312 E. Broad Street in Athens, Georgia
Amazing ROCK and ROLL show and CIRCUS to follow

CULTURAL STEWARDSHIP FTW:

Bizarro Wuxtry, Summer 2024

Very thankful that Bizarro-Wuxtry's walls retained the content for these events, all of which include dates that can be looked up in historic issues of Flagpole.

These pockets of remaining information in our universe documents how FLUKE's community has always included women and LGBTQIA+ creators.

Bizarro-Wuxtry's walls, personal photos, and old issues of Flagpole show how organic and expansive these collaborations have been.

OUR CULTURE AND SCENE ARE VANISHING IN REAL TIME

Bizarro Wuxtry, Fall 2024

this. is. literally.
happening. right. now.

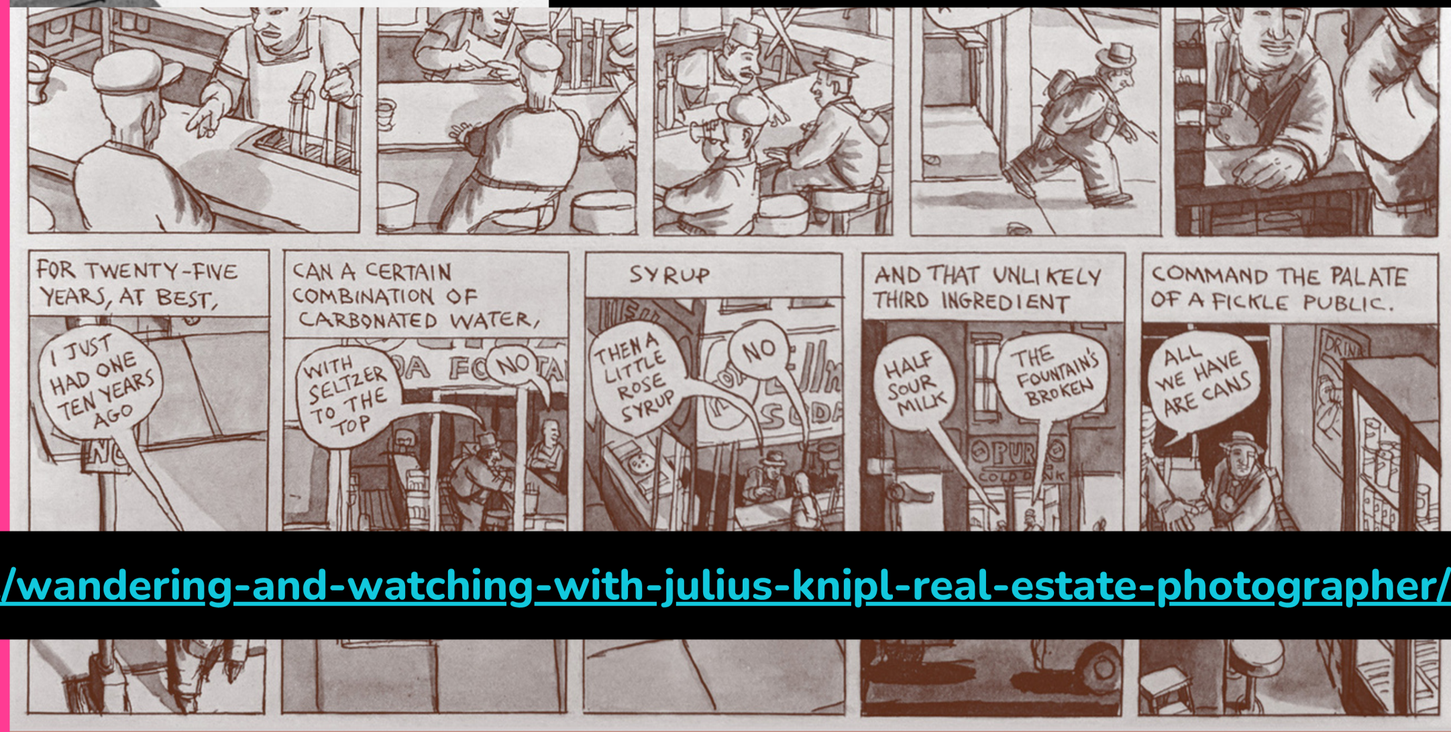
The entire art book
section is gone now.

NYC HAS BEN KATCHOR

to document vanishing businesses destroyed by real estate inequities.

Nearly 30 years later, we are living amidst a similar cultural crisis in Athens, where local culture has been severely damaged by real estate speculation.

https://www.thecjm.org/exhibitions/90ing


FOR TWENTY-FIVE YEARS, AT BEST,
I JUST HAD ONE TEN YEARS AGO
CAN A CERTAIN COMBINATION OF CARBONATED WATER,
WITH SELTZER TO THE TOP
NO
SYRUP
THEN A LITTLE ROSE SYRUP
NO
AND THAT UNLIKELY THIRD INGREDIENT
HALF SOUR MILK
THE FOUNTAIN'S BROKEN
COMMAND THE PALATE OF A FICKLE PUBLIC.
ALL WE HAVE ARE CANS

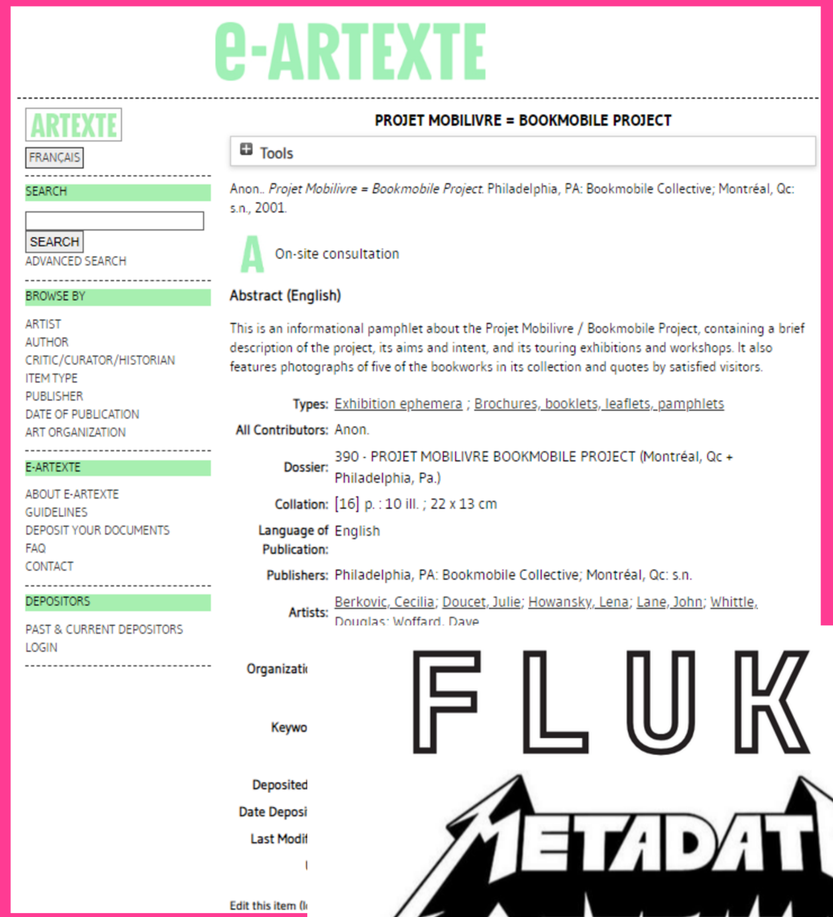
https://whosoutthere.ca/2018/06/21/wandering-and-watching-with-julius-knipl-real-estate-photographer/

While we are thankful for the vigorous historic preservation movement in this town that has saved so many of our historic buildings, we also subscribe to Ben Katchor's underlying premise, which is that these buildings, while aesthetically and historically important, are still just encasements for the vibrant and unique people and businesses that infuse a city with its culture.

LAGNIAPPES and COMING FULL CIRCLE:

Built a metadata template for complex bound objects based on e-ARTEXTE's schema for describing items in PROJET MOBILIVRE/BOOKMOBILE PROJECT's archive.

Built workflows for FLUKE volunteers/participants to describe their work (item-level) and create Wikipedia bios online that will make them more easily accessible.


e-ARTEXTE
ARTEXTE
FRANÇAIS
SEARCH
SEARCH
ADVANCED SEARCH
BROWSE BY
ARTIST
AUTHOR
CRITIC/CURATOR/HISTORIAN
ITEM TYPE
PUBLISHER
DATE OF PUBLICATION
ART ORGANIZATION
E-ARTEXTE
ABOUT E-ARTEXTE
GUIDELINES
DEPOSIT YOUR DOCUMENTS
FAQ
CONTACT
DEPOSITORS
PAST & CURRENT DEPOSITORS
LOGIN
PROJET MOBILIVRE = BOOKMOBILE PROJECT
Tools
Anon.. Projet Mobilivre = Bookmobile Project. Philadelphia, PA: Bookmobile Collective; Montréal, Qc: s.n., 2001.
A On-site consultation
Abstract (English)
This is an informational pamphlet about the Projet Mobilivre / Bookmobile Project, containing a brief description of the project, its aims and intent, and its touring exhibitions and workshops. It also features photographs of five of the bookworks in its collection and quotes by satisfied visitors.
Types: Exhibition ephemera ; Brochures, booklets, leaflets, pamphlets
All Contributors: Anon.
Dossier: 390 - PROJET MOBILIVRE BOOKMOBILE PROJECT (Montréal, Qc + Philadelphia, Pa.)
Collation: [16] p. : 10 ill. ; 22 x 13 cm
Language of Publication: English
Publishers: Philadelphia, PA: Bookmobile Collective; Montréal, Qc: s.n.
Artists: Berkovic, Cecilia; Doucet, Julie; Howansky, Lena; Lane, John; Whittle, Douglas; Woffard, Dave
Organizati
Keywo
Deposited
Date Deposi
Last Modif
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MORE INFO ABOUT FLUKE?

flukeisawesome.blogspot.com
secondperiod@gmail.com

#KeepingItReal #ForPatrickForever
#OldSchoolGoodTimes #FlukeAthens #BizarroWuxtry

GET THIS SLIDE DECK:

tinyurl.com/FLUKE-prez-2024

CONTACT ME:

Mandy Mastrovita,
MLIS, MFA, CDMP, PCM
(she/her/hers)

Digital Projects Librarian
Discovery and Digital Services
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